AN ECONOMIC SURVEY OF THE MASSACHUSETTS FILM & VIDEO INDUSTRY

1994 AND 1995

Prepared for

MASSACHUSETTS FILM OFFICE

Robin Dawson, Director

by

Northeastern Consulting Group
Northeastern University
Boston, Massachusetts

Table of Contents

Summary

After minimal growth in Massachusetts film and video expenditures in the early 1990s, the industry saw a return of double digit growth rates in 1995. Between 1991 and 1994, expenditures grew only 2%. However, in 1995 the growth rate increased to a healthy 16%. It appears that the recessionary pressures of the early 1990s economy have subsided and the aggressive efforts by the Massachusetts Film Office has improved the economic film climate in Massachusetts.

Highlights of this report include:

- Direct expenditures of the film and video industry in Massachusetts grew 16%, from $214.5 million in 1994 to $248.0 million in 1995.

- The total economic impact of film and video production expenditures was approximately $343.1 million in 1994 and $396.8 million in 1995.

- Each industry segment surveyed experienced revenue growth rates of between 5% and 20%.

- The average number of persons employed in the motion picture and allied services industries increased 20% between 1994 and 1995.

- The local filming of *Little Women* generated an additional minimum of $50 million in tourism revenue for the State of Massachusetts.

- Massachusetts continues to attract large motion picture films such as *The Crucible*, *Celtic Pride*, *Little Women*, and *Before and After*.

The Massachusetts Film Office and the Northeastern Consulting Group thank the members of the Massachusetts production industry who replied to the surveys.

Film Commission History

In the early years of the film and video production industry, little attention was given to the economic impact of film production in the communities in which they were conducted. Film commissions were established when communities began to take notice of the significant economic benefits of local film and video production. States and cities developed film commissions to promote their area to filmmakers, and to serve as liaisons between film companies and the communities.

The Film Commissions can trace their roots as far back as 1948 with the filming of "Canon City" in southern Colorado. When the crew of "Canon City" encountered logistical roadblocks, the producer called the city hoping to find assistance. Karol Smith, a Canon City Chamber of Commerce member, volunteered to help, thus becoming the city's first liaison with a film company.[1] After production was completed and the economic benefits were estimated, the town quickly realized that promoting the area to other filmmakers could prove to be extremely beneficial. As a result, Smith formed a committee to perform marketing and other promotional activities and found that his efforts reaped plentiful rewards: between 1948 and 1965, Colorado hosted 31 feature films, resulting in a significant economic impact on the state.[2] Shortly thereafter, the first government funded state film commission was created in Colorado in July of 1969.[3]

As of 1994, there were 225 film commissions around the world. All 50 states, plus the District of Columbia, Puerto Rico, and the U.S. Virgin Islands operate film commissions. In addition, film commissions exist in 125 U.S. cities, 9 Canadian provinces, 10 Canadian cities, and 28 other foreign locations.[4]

---

[1] Milnes, Kathleen A. The Growth and Impact of Film Commissions in the United States and Canada. 1994

[2] ibid

[3] ibid

[4] ibid

Competition

The Massachusetts Film Office faces direct competition from all film commissions worldwide. However, its most significant competitors are the five other New England states, as well as New York, North Carolina, Canada, Florida and California. The other New England states are geographically alike, and therefore offer similar scenic locations and climates. However, the resources of the other New England film commissions are not nearly as extensive as the Massachusetts Film Office. For example, New Hampshire does not have a separately-funded film agency. Instead, a representative of the tourism office promotes the area to film producers only by attending the annual Location Exposition.

North Carolina has become a fierce competitor not only for Massachusetts, but for every state on the East Coast. North Carolina has a large film commission, but more importantly, North Carolina is a "right-to-work" state, allowing producers to mix union and non-union workers without penalty. This option gives filmmakers more budgeting flexibility.

New York has also seen a recent increase in film production. One reason for this is the increased number of scripts that are being written specifically for New York City. It is difficult to duplicate New York City's on-location filming anywhere else.

Canada continues to dominate location filming due to a favorable exchange rate and a tax incentives program. The international market also continues to grow providing subsidies to film budgets, as well as development of and experienced lower-salaried crew base.

California still remains the significant competitor because many feature films conduct the majority of filming, as well as all post-production activities in Los Angeles. Even for a film that takes place in New England, often only the necessary on-location, principal photography portion of filming is conducted here. Contributing to this is the fact that California's facilities, equipment and personnel are already in place and are less expensive to use.

Some states are beginning to overcome this trend. Most notably, Florida now has several complete state-of-the-art production facilities, including Disney/MGM and Universal Studios, allowing increasing numbers of films and television shows to be shot in their entirety outside the state of California.

Methodology

The objective of this study is to quantify the economic benefits associated with film production in Massachusetts for the years 1994 and 1995. These benefits flow from Massachusetts based production companies, spending by out-of-state producers, independent film makers, and union and freelance film industry professionals.

The following organizations greatly contributed to the success of this project:

- Massachusetts Office of Travel & Tourism
- Massachusetts Department of Employment & Training
- Northeastern University's Center for Labor Market Studies

The Northeastern Consulting Group (NCG), a team of graduate students at Northeastern University, College of Business Administration, developed a standard survey that targeted members of the Massachusetts film and video production industry. Surveys were slightly modified for each sub-group within the industry. The surveys consisted of eight questions, covering the topics of total annual expenditures and revenues, years worked in the film/video industry, number of projects worked on, and the percentage of income generated from corporate video production, independent film production and major motion picture work. The surveys were printed on 5 x 7 post cards and included return postage. This was an attempt to simplify the surveys and thereby enhance the overall response rate. See Appendix A for the survey questionnaires.

A survey targeting out-of-state major motion picture producers was also developed. This survey was mailed to major motion picture studios that were involved in film production in Massachusetts in 1994 or 1995. None of the studios initially responded to the survey. However, through follow-up phone calls, some data was obtained from several executives that filmed major productions in Massachusetts in 1994 or 1995.

The survey population was compiled with the assistance of the Massachusetts Film Office. Contact lists, including the Massachusetts Film Production Guide and union lists from the American Federation of Theatrical and Radio Artists/Screen Actors Guild (AFTRA/SAG), International Alliance of Theatrical and Stage Employees (IATSE) Locals 921, 481, 161, and 600, were supplied by the Massachusetts Film Office. [It is important to note that the membership list for Teamsters Local 25, the union consisting of transportation captains and drivers, was not available and Local 25 members are, therefore, not included in survey results.] Over 3,500 surveys were mailed. Surveys returned as "undeliverable" were removed from the sample population. The following table lists the six groups of industry professionals targeted by the surveys and their respective response rates:

	Total	Respondents	Response Rate (RR)	Projection Constant (PC=1/RR)	Expenditure Survey Results (SR) 1994	Estimated Expenditures 1994 (SRxPC)	Expenditure Survey Results (SR) 1995	Estimated Expenditures 1995 (SRxPC)
Ind. Prod. Cos.	**143**	**26**	**18.2%**	**5.5**	**$ 21,853,000**	**$ 120,191,500**	**$ 23,034,000**	**$ 26,687,000**
Union Members	**2864**	**255**	**8.9%**	**11.2**	**$ 59,146,000**	**$ 662,435,200**	**$ 7,396,306**	**$ 82,838,627**
Prod. Service Cos.	**97**	**13**	**13.4%**	**7.5**	**$ 2,058,000**	**$ 15,435,000**	**$ 2,295,900**	**$ 17,219,250**
Freelancers	**272**	**48**	**17.6%**	**5.7**	**$ 1,822,240**	**$ 10,386,768**	**$ 2,155,749**	**$ 12,287,769**
Misc. Service Cos.	**47**	**5**	**10.6%**	**9.4**	**$ 104,500**	**$ 982,300**	**$ 108,300**	**$ 1,018,020**
Equip. Rental Cos.	**72**	**10**	**13.9%**	**7.2**	**$ 73,500**	**$ 529,200**	**$ 79,000**	**$ 68,800**
Post Prod. Cos.	**19**	**2**	**10.5%**	**9.5**	**$ 1,887**	**$ 17,927**	**$ 2,873**	**$ 27,294**
Major Studios	**12**	**3**	**17%**	**N/A**	**$ 625,500**	**$ 625,500**	**$ 7,300,000**	**$ 7,300,000**
TOTAL	**3526**	**322**				**$ 214,457,375**		**$ 248,018,639**

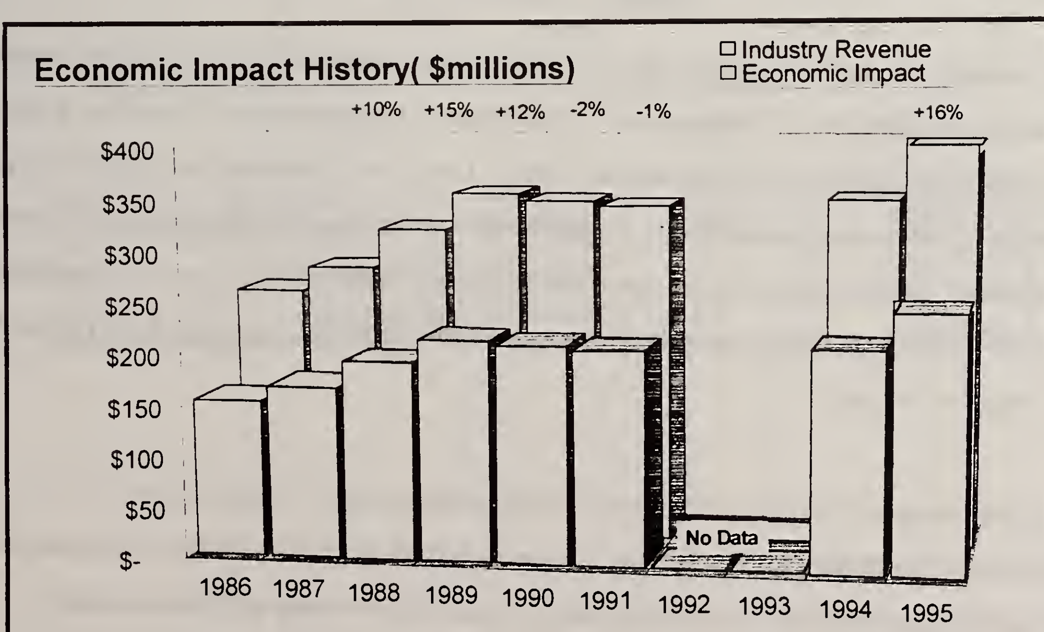
Because of the different surveys used and the variance in expenditure amounts, Major Studio expenditures are reported as actual responses. For all other categories, estimates of total film and video expenditures were obtained by multiplying the total expenditures of that segment as reported in the returned surveys by one over the response rate. (See table above) For example, total expenditures by Independent Production Companies for 1994 were obtained by multiplying $21,853,000 (the total of all 1994 responses for that category) by 5.5 (1/.182).

Total Direct Production Expenditures

Based upon information obtained from previous impact studies conducted by Butterfield Communications Group, film and video production spending experienced a decline in 1990 and 1991 after a peak in production spending in 1989. This decline followed strong growth in production spending during the 1980s. Due to budget constraints, the MFO was unable to commission economic impact studies for 1992 and 1993 and figures for those years are not available. Our survey indicates that film production spending hit a new all time high of $248.0 million in 1995, a 15.6% increase over 1994 expenditures of $214.5 million.

The total economic impact of film production always exceeds the actual dollars spent on production. Economic impact takes into account additional monetary exchanges that take place after the initial expenditure has occurred. To estimate this total economic impact, NCG has used a conservative revenue multiplier of 1.6. This is an accepted industry standard multiplier that was also used in the prior studies.

Based upon the above expenditure figures, the total economic impact of film and video production in the state of Massachusetts is estimated to be $343.1 million in 1994 and $396.8 million in 1995.



Individual Sources of Production Spending

Production expenditures in Massachusetts are measured by looking at eight film industry categories:

1. Major Motion Picture Studios
2. Independent Production Companies
3. Union Members
4. Production Service Companies
5. Freelancers
6. Miscellaneous Service Companies
7. Equipment Rental Companies
8. Post Production Companies

This segmentation allowed NCG to identify the different employment and growth rate trends present in the Massachusetts Film and Video Industry.

Major Motion Picture Studios

As a result of the small sample size, we were unable to obtain conclusive data on revenue and growth rates for this category. However, some general information was gleaned from the non-quantitative questions.

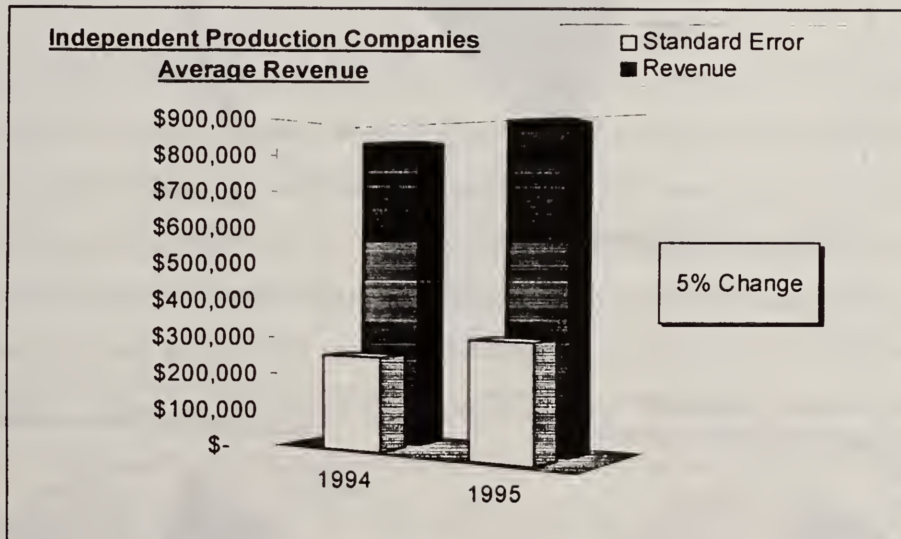
Comments from the surveys indicate that several studios are familiar with the "fee-free" locations program that is offered by the Massachusetts Film Office. Massachusetts is viewed as a film-friendly state, and the MFO as a film-friendly office. One survey also mentioned that the Unions are friendly. The surveys indicated that Massachusetts was chosen as a film location for one or more reasons: Because the script for the movie was specifically set in the state; Massachusetts' unique streets and sites that are greatly underexposed; the ambiance related to New England and its ties to American history.

Some disadvantages to filming in Massachusetts were also noted. These include: Lack of transportation equipment based in Boston causes additional labor costs; high costs related to airfares and hotels; potential for great weather variance; and working with some unions.

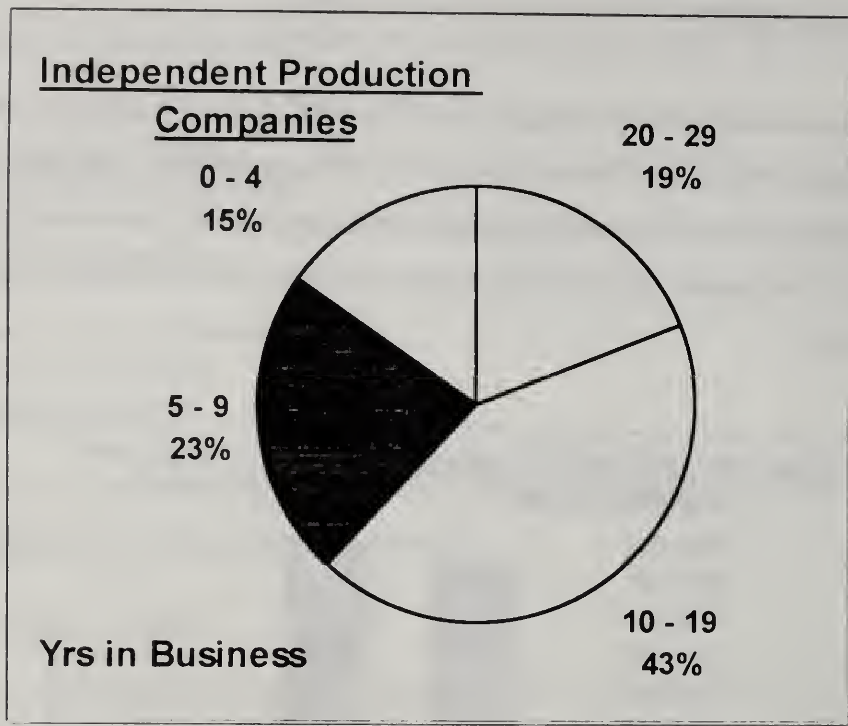
Independent Production Companies

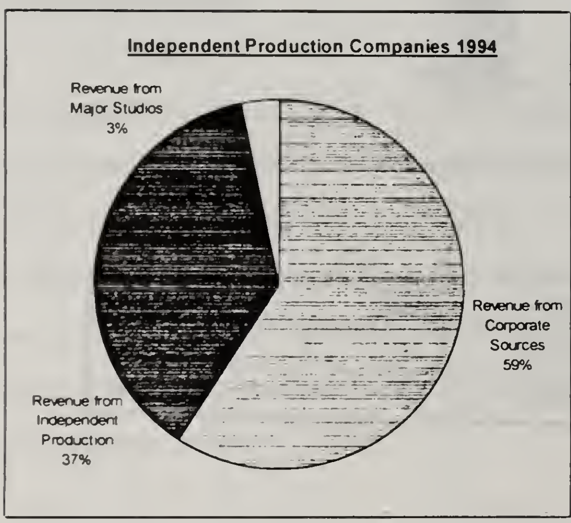
The Independent Production Company category is comprised of local film production companies that are not directly associated with major out-of-state studios.

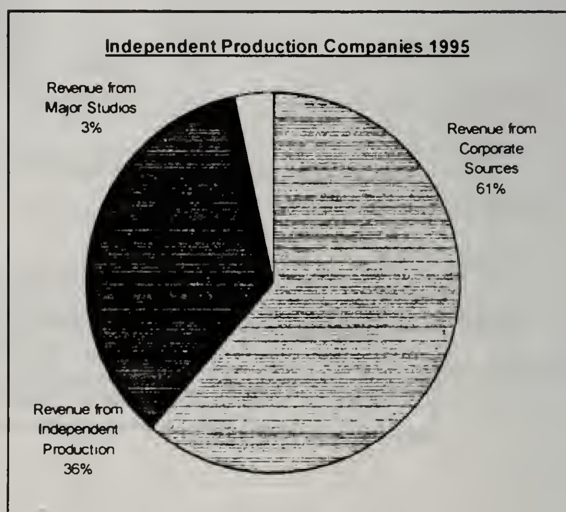
In 1995, average revenue for these firms grew by 5% to $900,000. The average number of projects worked on increased from 53 in 1994 to 60 in 1995, a 13% growth rate. Although revenues and the number of projects increased, the average number of employees and the sources of revenue remained virtually unchanged. Independent producers continue to do the majority of their work for corporate sources.



Independent Production Companies	1994	1995
Average # of Employees	9	9
Average # of Projects	53	60


Independent Production Companies
0 - 4
15%
20 - 29
19%
5 - 9
23%
10 - 19
43%
Yrs in Business

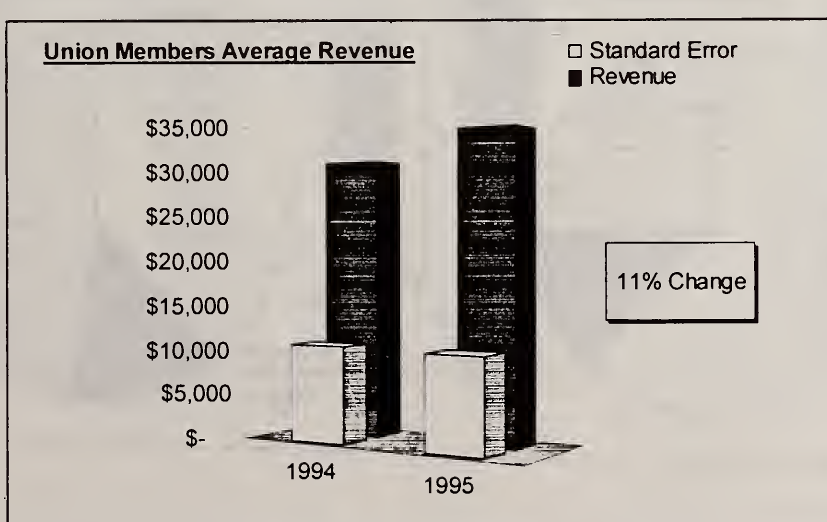

Independent Production Companies 1994
Revenue from Major Studios 3%
Revenue from Corporate Sources 59%
Revenue from Independent Production 37%


Independent Production Companies 1995
Revenue from Major Studios 3%
Revenue from Corporate Sources 61%
Revenue from Independent Production 36%

Union Members

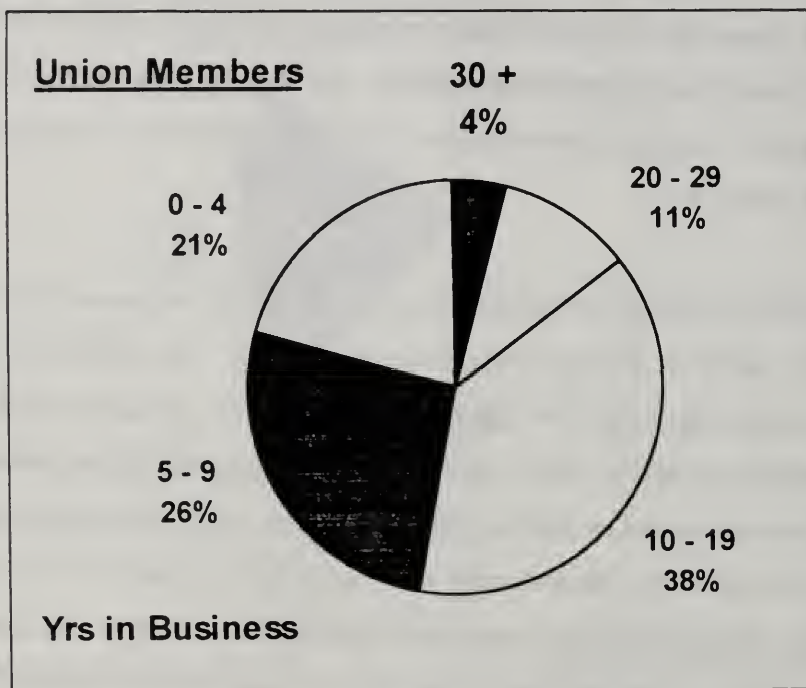
The Union Members category comprises local union members who routinely work in the film and video industry. These unions include various talent and technical crew such as artists and painters, studio mechanics, and cinematographers. It should be noted that union members were only asked to respond in regards to work associated with the Film and the Video industry. The survey results do not include days worked on, or revenues earned from television or theater productions.
*N.B. In addition, Union figures do not include responses from the Teamsters Local 25 union, which consists of transportation captains and drivers. The figures presented here have been significantly decreased because of this exclusion. Teamsters are typically the highest paid local people hired on a feature film.

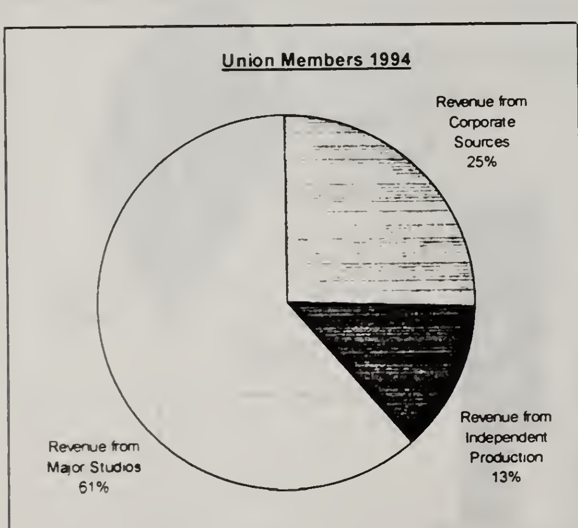
Other union members (AFTRA/SAG & IATSE) averaged annual revenues of $30,942 and 50 days employed in 1994. However, in 1995, average revenue grew by 11% to $34,346 while average days employed increased by 12% to 56. Hence, from 1994-1995, average revenue per day employed decreased from $619 to $613. This decrease may be attributed to motion picture studios bringing in their own crews and/or from an increase in independent low budget projects. In 1994 union members received 61% of their revenue from major studio projects. By 1995 that number was down to 38%. Since the last survey was performed, union membership has seen a healthy influx of new members. According to the survey, 21% of union members reported entering the business after 1990. This stable pool of union talent should help the state attract future out-of-state productions and increase the number of local independent productions.

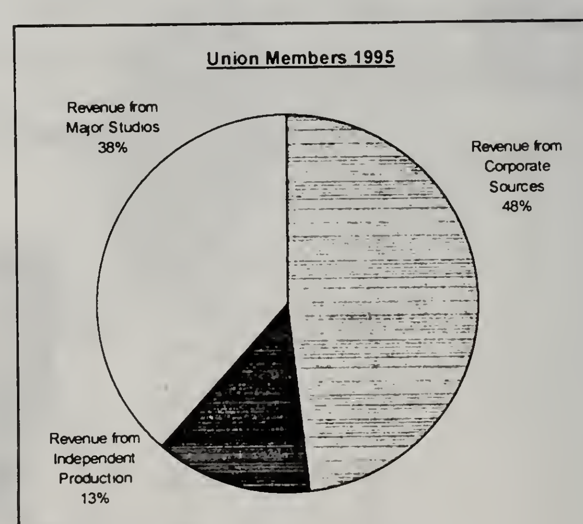


Union Members (Continued)

Union Members	1994	1995
Average # of Days Employed	50	56
Average # of Projects	15	15



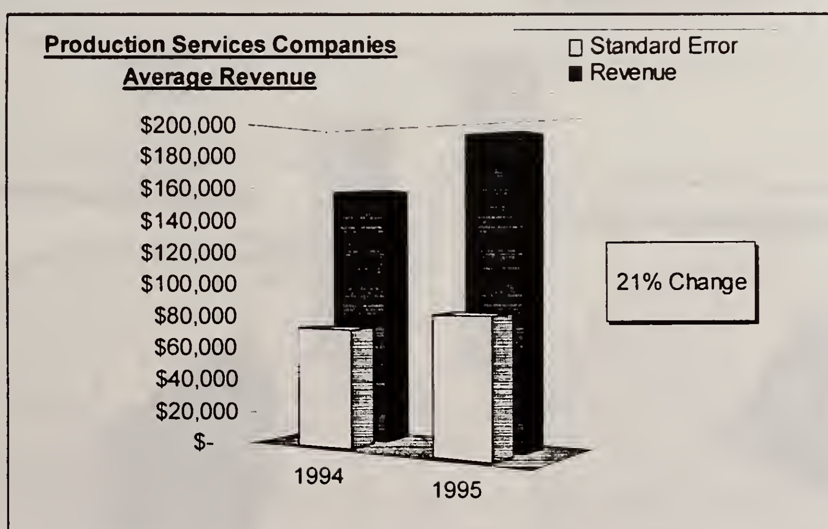




Production Service Companies

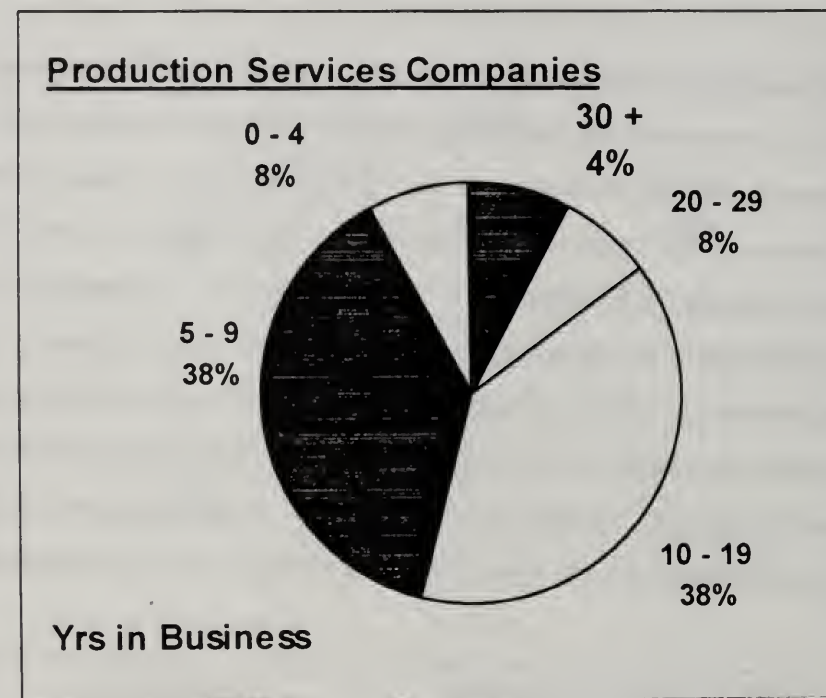
The Production Service category includes companies that provide production support services such as graphics, animation, credits, etc.

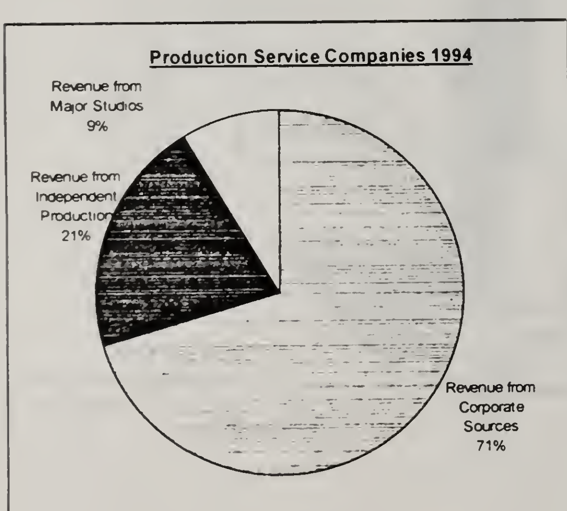
Production service companies experienced a significant growth rate of 21% in average revenue from 1994 to 1995. Correspondingly, the average number of projects increased from 33 to 38, indicating an increase in average revenue per project of 5%, to $5,035. Although corporate production continues to be the largest revenue source, with 52% of total revenue in 1995, that number represented a sizable decline from the 71% reported in 1994. The majority of this difference can be attributed to an increase in revenues from independent producers, which grew from 21% of total revenues in 1994 to 32% in 1995. A significant concern of the production service category is the rate of entry of new companies into the film and video industry. Only 8% of companies reported being in the industry less than five years. In the long term, if this trend continues, the state could see a decline in the number of production service companies in operation.

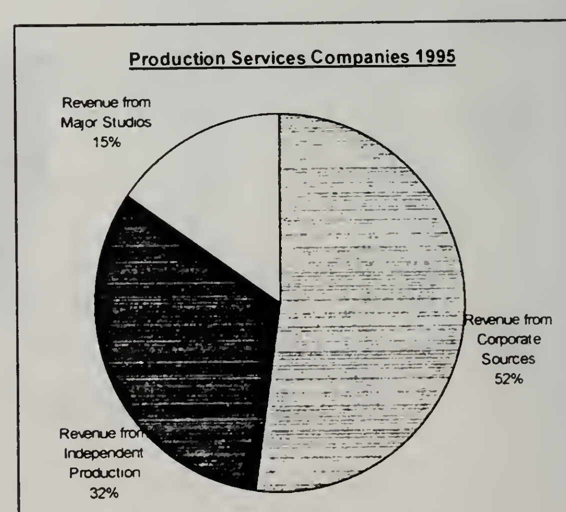


Production Service Companies (Continued)

Production Service Companies	1994	1995
Average # of Employees	5	6
Average # of Projects	33	38



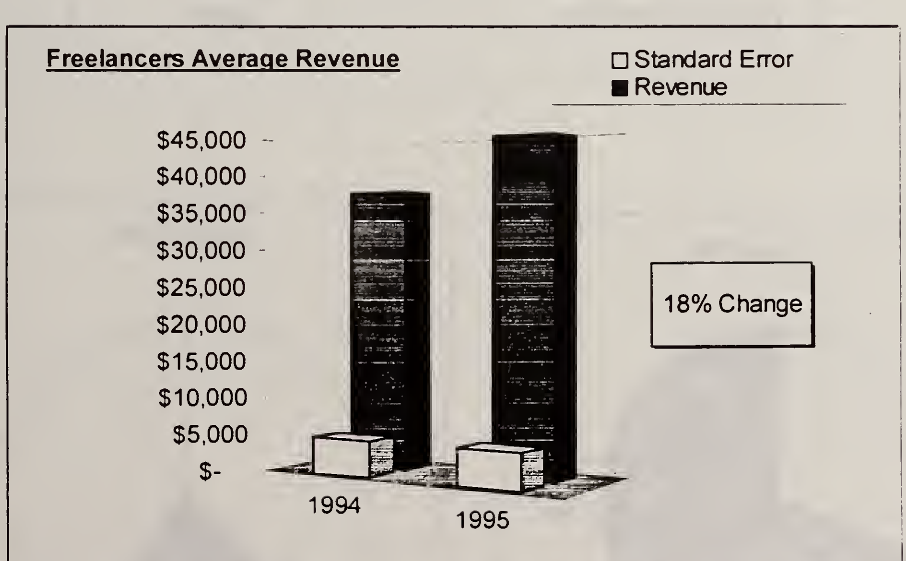




Freelancers

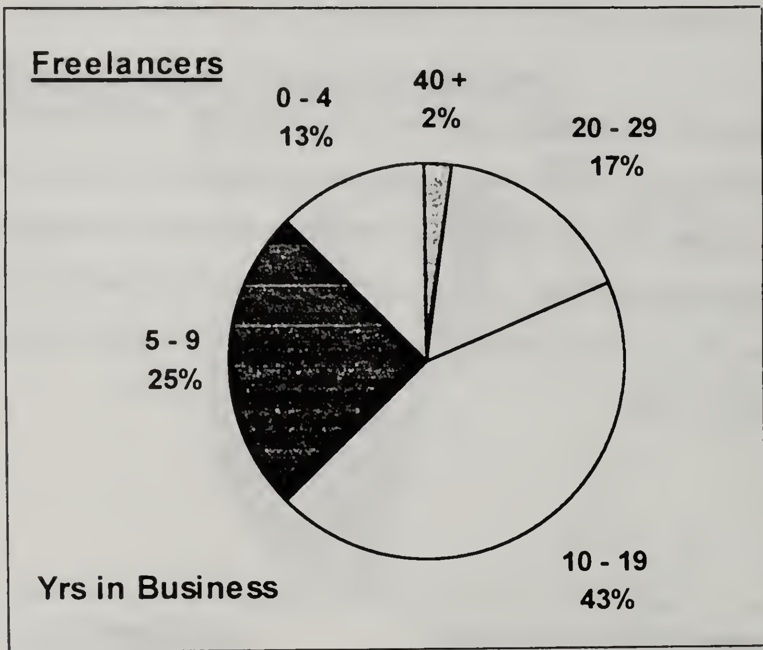
The Freelancer category consists of individuals who work on an independent contract basis in the film and video industry. This could include camera operators, sound and lighting technicians, make-up artists and hair stylists. Freelancers are frequently members of unions. However, the responses below were gathered from freelancers who are listed in the MFO Film Production Guide, not from freelancers on the union membership lists. These respondents may or may not be members of unions.

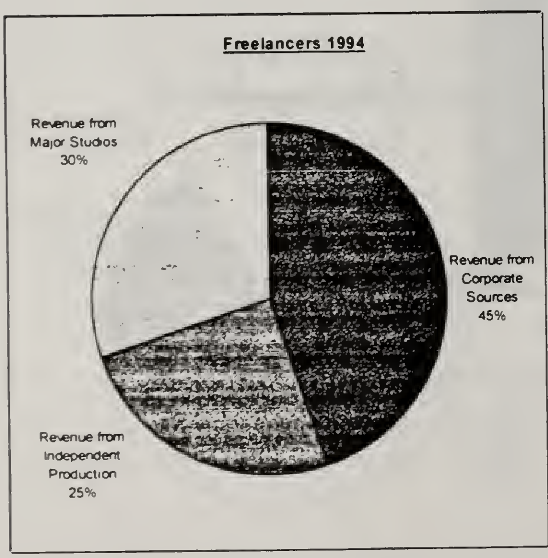
In 1995 average revenue for freelancers increased 18% to $44,900, while the average number of days employed increased 16% to 129. This represents a small increase of 3% in average revenue per day employed to $348. The distribution of revenues for freelancers remained fairly stable from 1994 to 1995. The percentage of revenue generated by major motion picture studios increased slightly from 30% to 37%. The outlook for freelancers remains solid, as 13% of respondents entered the industry after 1990.

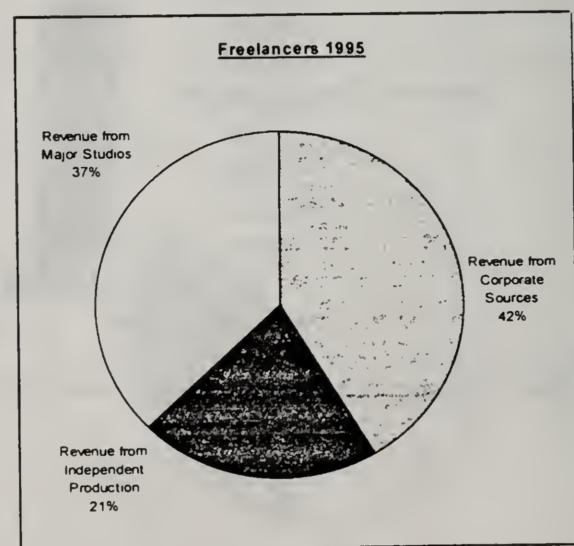


Freelancers (Continued)

Freelancers	1994	1995
Average # of Days Employed	[illegible]	129
Average # of Projects	25	26







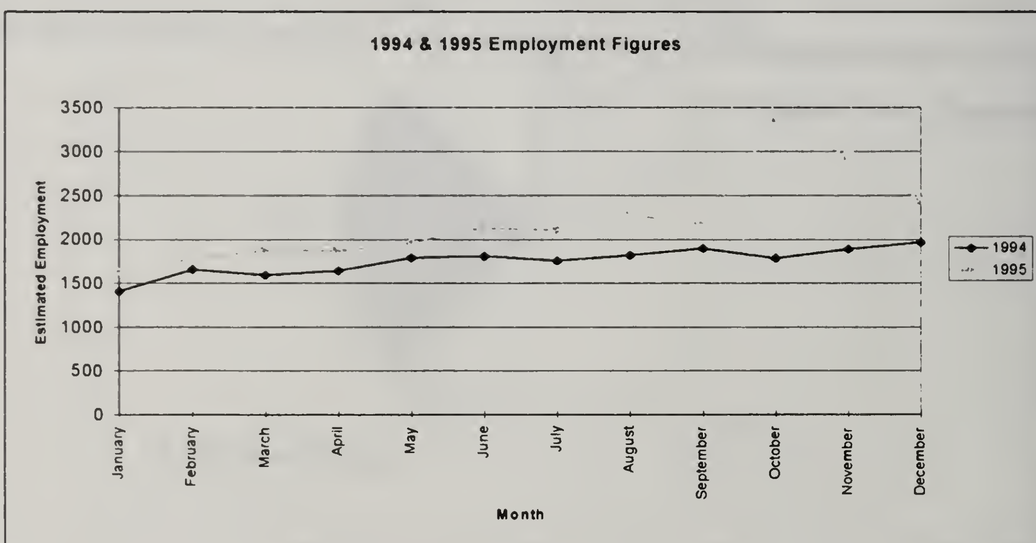
Miscellaneous Service, Equipment Rental and Post Production Companies

The Miscellaneous Service Company category consists of firms that provide non film related services such as catering and transportation. The Equipment Rental Company category is comprises firms that are involved in film-related equipment rental such as cameras, lighting and sound equipment and props. Post Production companies include organizations involved in post production services such as editing.

As a result of the small sample size, we were unable to obtain conclusive data on revenue and growth rates for these categories.

Employment

To quantify employment trends in the state's . .m industry, the NCG obtained data from the research library of the Massachusetts Department of Employment and Training. All data was gathered using SIC Code 781, "Motion Picture Production and Allied Services", which is comprised of the following two subgroups: "Motion Picture and Video Tape Production" and "Services Allied to Motion Picture Production."



The graph clearly illustrates a significant increase in the level of employment in the film/video industry in the two years ending 1995. In 1994, the film and video industry employed an average of 1,752 workers. However, in 1995, this number increased to 2,211 workers, a 20% jump from the previous year. The chart also depicts a sharp increase in employment in the fall of 1995. Employment was up nearly 40% in October and November of 1995 from the previous year. This significant increase can be primarily attributed to the production of two major motion pictures: *The Crucible* and *Celtic Pride*. For example, *Celtic Pride* used more than 9,000 extras during the shooting of the basketball scenes, and over 70% of the production crew were local hires. The employment trends in 1994 and 1995 in the film and video production industry are clearly positive.

Tourism

A study of the economic impact of film production in the State of Massachusetts would not be complete without considering the effects of increased tourism on local communities. This is an area that previous studies have not analyzed or attempted to quantify. While it is impossible to quantify the specific effects of a film production on local tourism, NCG has identified several trends that can be directly correlated to the release of a major motion film. The following films were produced all or in part in Massachusetts and were released in 1994 or 1995:

1. *Oleanna, 1994*
2. *Getting Away With Murder, 1994*
3. *Little Women*, 1994
4. *Just Cause*, 1994
5. *Before and After, 1995*
6. *Mrs. Winterbourne, 1995*
7. *Celtic Pride, 1995*
8. *The Crucible, 1995*
9. *To Gillian on Her 37th Birthday, 1995*
10. *The Darien Gap, 1995*
11. *Joe & Joe, 1995*
12. *Squeeze, 1995*
13. *Never Met Picasso, 1995*
14. *Camp Stories, 1995*
15. *The Amateurs, 1995*
16. *Original Sins, 1995*
17. *Sabrina*, 1995

Based upon the towns in which the above films were produced, NCG compiled a list of agencies as shown below. Interviews with individuals at these agencies assisted in the development of our analysis:

1. Massachusetts Office of Travel and Tourism
2. Greater Boston Convention and Visitors' Bureau
3. Concord Chamber of Commerce
4. Orchard House, Concord
5. Cambridge Chamber of Commerce
6. Ipswich Chamber of Commerce
7. Castle Hill, Ipswich

8. Deerfield Chamber of Commerce
9. Martha's Vineyard Chamber of Commerce
10. Cape Ann Chamber of Commerce
11. Historic Deerfield, Inc.

Tourism in the State of Massachusetts

To fully understand the significance of increased tourism as it relates to film production, NCG first analyzed total tourism figures for the State of Massachusetts. Although 1995 figures were not yet available, total expenditures by tourists in the state of Massachusetts in 1994 is estimated to be $9.2 billion. These expenditures represent 83.5% domestic visitors (from outside of Massachusetts), and 16.5% international visitors. Using a multiplier of 1.6, this translates to a total economic impact of $14.7 billion. It is also estimated that every $1 million in travel expenditures produced 28.2 jobs in 1994.

Spending related to tourism differs for domestic and international visitors. Massachusetts is the 6th most popular international destination in the United States, behind Las Vegas, New York, Orlando, Miami, and Los Angeles. It is estimated that international visitors spend an average of 13 days per visit, and $1500 per person per visit. Domestic visitors (from outside of Massachusetts), spend an average of 3-4 days per visit, and $350 per person per visit. These figures would suggest that it is very beneficial to attract significant numbers of international visitors to vacation in Massachusetts. International visitors contributed 16.5% of the total tourist dollars in 1994.

Tourism Related to Little Women

Several specific examples of increases in tourism can be attributed to the local movie production and late 1994 release of *Little Women*.

Example One

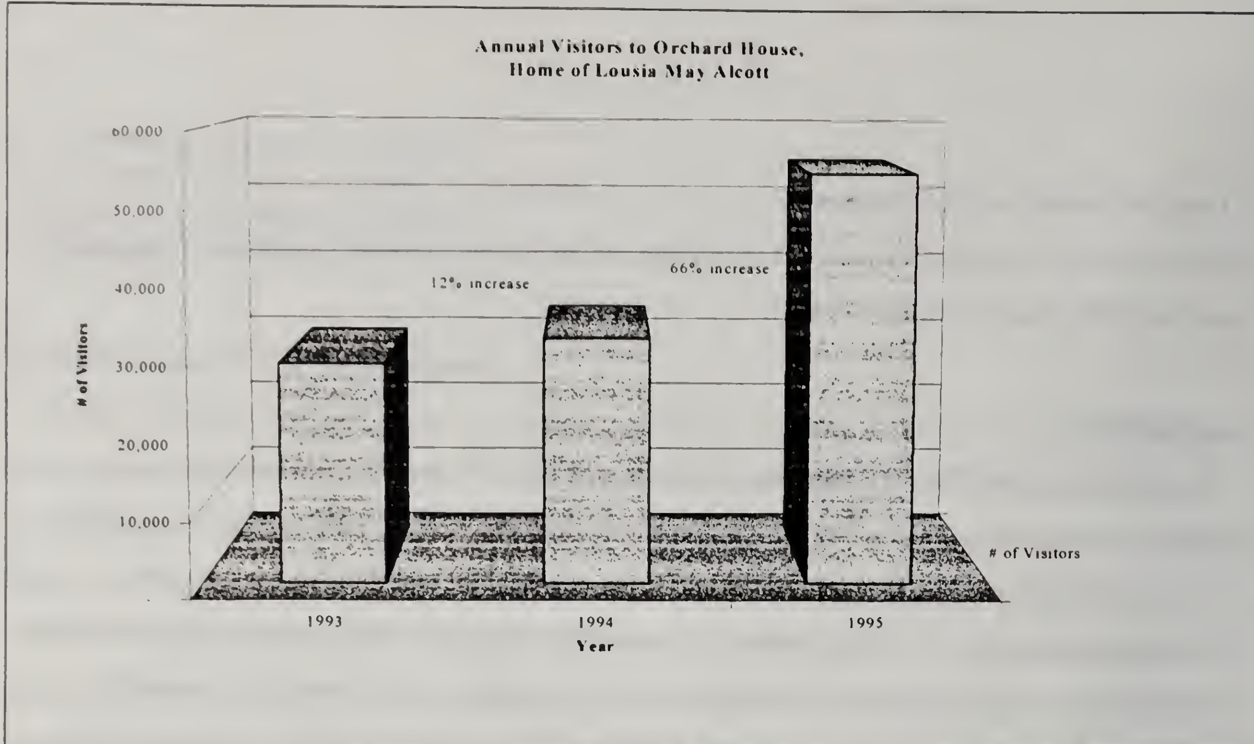
The Massachusetts Office of Travel and Tourism used *Little Women* as a promotional tool to attract visitors from Japan, increasing the number of Japanese tourists visiting Massachusetts by 16% from 1994 to 1995. This represents approximately 19,200 additional Japanese visitors, spending an average of $1,700 per person. Total additional expenditures by Japanese tourists due to the release of *Little Women* are estimated to be $32.6 million. If we again use an economic multiplier of 1.6, the total economic impact of this small segment equals $52.2 million for 1995.

Example Two

Historic Deerfield, Inc. (where most of the Massachusetts filming was done) had a question on a "Decision to Visit" survey which they gave out to 1000 visitors. Once in July of 1995 and then in the Fall of 1995. In the Fall, some of the respondants answered "because of the movie *Little Women*".

Example Three

Little Women greatly increased the number of visitors to Concord and the Orchard House where Louisa May Alcott was raised in particular. Attendance at the Orchard House for 1993 through 1995 is represented by the following graph.



According to a spokesperson at the Orchard House, the 1993 attendance figure is indicative of the average attendance for several years prior to the release of the movie. The average charge for admission is $4.50, resulting in an increase in revenues of $15,656 in 1994 and $113,513 in 1995. The Orchard House estimates that 25% of visitors are Massachusetts residents, and 75% come from outside of the State. A breakdown of international versus domestic visitors was not available. NCG, therefore, estimates that 75% of the increased revenue, or $11,742 in 1994 and $85,135, can be attributed to tourists from outside the State of Massachusetts. It is also important to consider that each additional visitor probably spent money in the town of Concord, as well as the surrounding towns, concurrent with their visit to the Orchard House. It is clear that tourism to the State benefited significantly from the production and release of *Little Women*.

Looking into the Future

The Crucible, filmed in Massachusetts in 1995 and released in late 1996 has already proven to have had a positive effect on tourism similar to that of *Little Women.* The Ipswich Chamber of Commerce and the Castle Hill Estate in Ipswich noticed a significant increase in the number of visitors to their town even before *The Crucible* was released. This could be attributed to the significant amount of national press related to the production of *The Crucible.* Boat tours to Hog Island, where the film was produced, were introduced in the summer of 1996, and the town expects that they will continue to see increased levels of tourism throughout 1997.

Summary

In summary, NCG concludes that there was indeed a noticeable effect on tourism due to the release of *Little Women* in late 1994. Based upon the limited figures that we were able to obtain, we conservatively estimate that expenditures by tourists due to *Little Women* total at least $50 - $60 million for 1995 alone. This would translate to a total economic impact of $80 - $96 million from the film *Little Women.* Additionally, the volume of travelers passing through Logan International Airport are significantly increased from feature films, thereby ensuring a mutually beneficial link between the MFO, MOTT and Massport.

Conclusion

The film and video industry has experienced significant growth in the mid-1990s. This growth is due to both the creative marketing and production assistance efforts of the Massachusetts Film Office, as well as a rebound in the Massachusetts economy. Also contributing to this growth is Massachusetts' unique ability to capitalize on the trend toward historical/period pieces such as *Little Women* and *The Crucible.* In addition, the growing number of film industry professionals in the state will ensure that Massachusetts remains a preferred production location.

Finally, the MFO's ability to introduce innovative programs such as the "fee-free" locations program, (which provides film and television productions with qualifying budgets of more than $500,000.00, free office and stage space), positions Massachusetts as a more cost-effective and "film-friendly" region for television and film business.

Appendix A

Surveys mailed to participants:

Survey mailed to union members:

	1994	1995
1. How many years have you worked with the film/video industry?		
2. Please estimate your gross income from film/video projects?		
3. How many different projects did you work on?		
4. How many days were you employed with a film/video project?		
5. What % of your income came from corporate video production?		
6. What % of your income came from independent film production?		
7. What % of your income came from major motion picture work?		

Survey mailed to independent producers, freelancers, production service companies, miscellaneous service companies, post-production service companies:

	1994	1995
1. How long has your company been in business?		
2. Please estimate your gross revenues from film/video projects?		
3. How many different projects did you work on?		
4. What were your company's expenses on film/video production?		
5. What % of your revenue came from corporate video production?		
6. What % of your revenue came from independent film production?		
7. What % of your revenue came from major motion picture work?		
8. How many full & part-time employees worked for your company?		
(do not include freelancers)		

(Appendix A, Cont.)

Survey mailed to out of state major motion picture studios:

	1994	1995
1. How many film projects did your company undertake that involved filming in the state of Massachusetts?	______	______
2. What were your total film expenditures in the state of Massachusetts in the following categories?		
• Food	$______	$______
• Lodging	$______	$______
• Equipment rental	$______	$______
• Location fees	$______	$______
• Travel within the state	$______	$______
• Freelance labor	$______	$______
• Miscellaneous	$______	$______

3. Are you familiar with the "fee-free" location program offered by the Massachusetts Film Office?

4. What do you feel that Massachusetts has to offer in terms of film location?

5. What do you perceive as the biggest obstacles to filming in Massachusetts?

References

1. Milnes, Kathleen A. (1994). *The Growth and Impact of Film Commissions in the United States and Canada*. (A study by Public Affairs Coalition, Alliance of Motion Picture and Television Producers.)

Other Sources

1. Cambridge Chamber of Commerce
2. Cape Ann Chamber of Commerce
3. Castle Hill Estate, Ipswich
4. Concord Chamber of Commerce
5. Deerfield Chamber of Commerce
6. Greater Boston Convention and Visitors' Bureau
7. Ipswich Chamber of Commerce
8. Martha's Vineyard Chamber of Commerce
9. Massachusetts Department of Employment and Training
10. Massachusetts Office of Travel and Tourism
11. Historic Deerfield, Inc.